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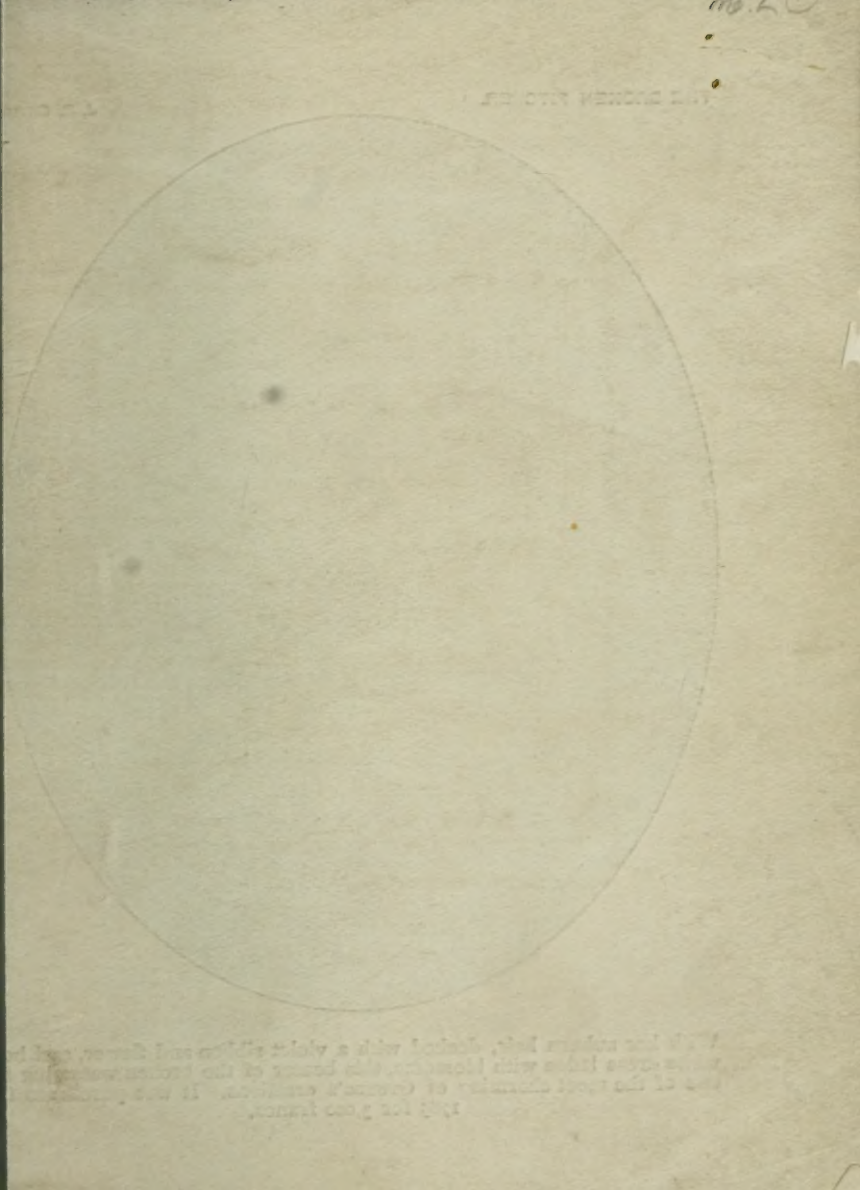

THE BROKEN PITCHER. J. B. GREUZE.

With her auburn hair, decked with a violet ribbon and flower, and her white dress laden with blossoms, this bearer of the broken water jug is one of the most charming of Greuze's creations. It was purchased in 1785 for 3,000 francs.

THE GREAT GALLERIES OF EUROPE

THE LOUVRE

PARIS

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THE GREAT GALLERIES OF EUROPE

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THE LOUVRE GALLERY

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One of the finest of Raphael's Madonnas. It has been a possession of France since the days of Francis I., who purchased it from a Siennese gentleman, who is said to have bought it direct from the artist.

A portrait of Monna Lisa Gherardini, the third wife of Francesco del Giocondo. Vasari says of it: "Let him who wants to know how far art can imitate nature realise it by examining this head . . . it is a work that is divine rather than human."

A good example in water-colours of the extraordinary skill of the artist as a painter of military incidents.

CUPID AND PSYCHE : THE FIRST KISS. BARON GÉRARD.

An eighteenth century illustration of the old myth. Severely academic it suggests none of the passion of the story.

Born in 1812 Jules Dupré made his *début* at the Salon in 1831 and won immediate success. This is a typical example of his work.

Daughter of a Lyons banker, Jeanne Françoise Julie Bernand was born in 1777. At fifteen years of age she married M. Récamier, a banker of Paris. She played a leading part in the social life of the Revolution, and died in 1849.

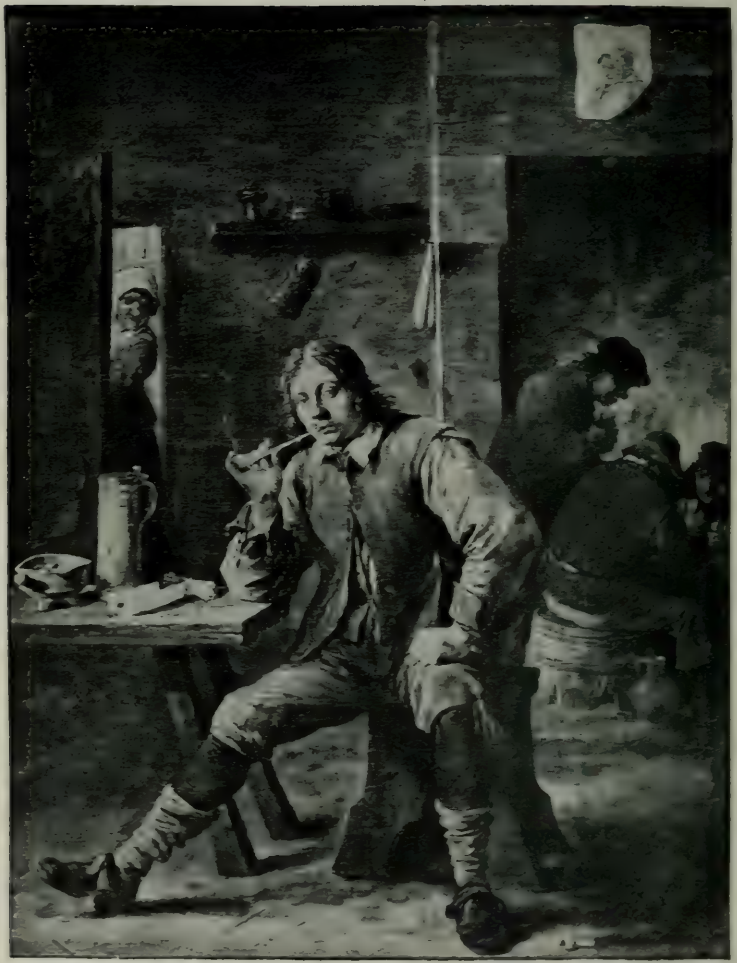
The entrance to the Grand Canal, showing on the right the church of the Madonna della Salute.

A typical Boucher shepherd and shepherdess dallying in the "Arcadia" of this painter's fancy.

YOUNG SATYR PLAYING THE FLUTE. ROMAN.

One of the examples of the sculpture of classic Rome to be found in the Salle du Tibre.

This priceless gem of Greek art—the perfect ideal of feminine form—was discovered in the Island of Milos in 1820. Its author is unknown, but he probably lived in the period subsequent to Phidias and before Praxiteles.



A good example of Teniers' vigorous representations of the peasant life of his day. The print on the wall of this inn room bears the date of 1643.

When Rubens was fifty-three years of age (1630) he married as his second wife Helena Fourment, or Forman, his first wife's niece, a girl of sixteen. In this portrait she has with her her son, François, and daughter, Claire Jeanne.

B—(Louvre)

This portrait was in the collection of Louis XIV., and was catalogued at Versailles in 1710 as "The Wife of Rubens." An inventory of the days of the Empire contains a note: "It is believed that it is Rubens' brother's wife."

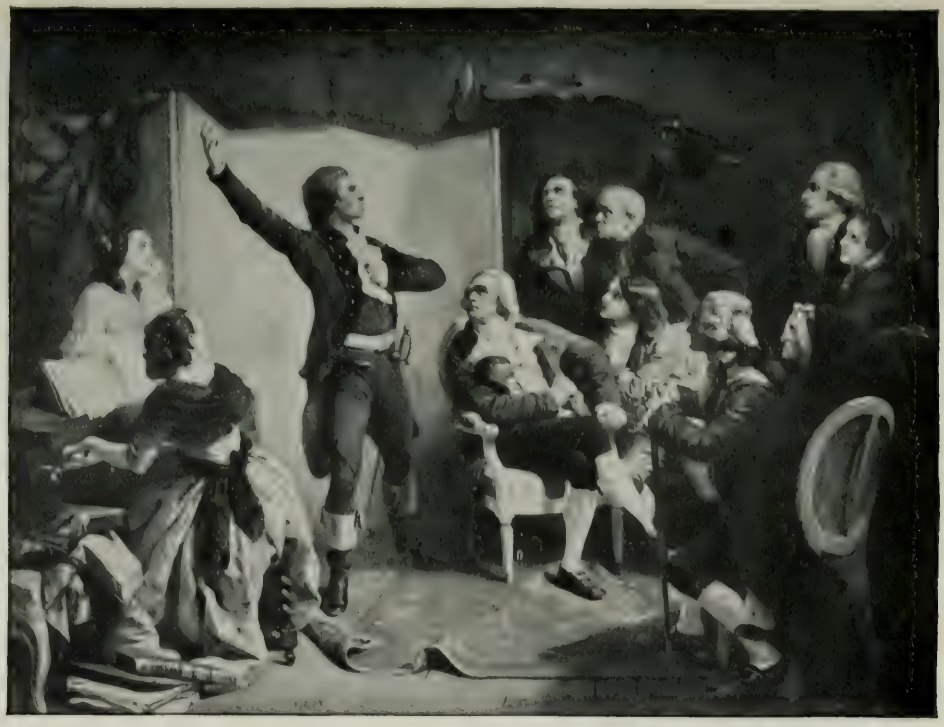
ALEXANDRE DUMAS, FILS. J. L. E. MEISSONIER.

The author of "La Dame aux Camélias" and other dramatic works was born in Paris in 1824.

A FROZEN CANAL, HOLLAND. ISAAC VAN OSTADE.

An animated winter scene in seventeenth century Holland. The picture was purchased by Louis XVI.

ROUGET DE L'ISLE SINGING "THE MARSEILLAISE" FOR THE FIRST TIME. I. A. A. PILS.



The words and music of the song were composed by Rouget de l'Isle one evening in 1792 after dinner at the Mayor of Strasburg's house. It was called by the author "Le Chant de l'Armée du Rhin." It was sung by the men of Marseilles when they entered Paris to storm the Tuileries, and their name has ever since been associated with it.

Nymphs and satyrs in a forest glade hail with dancing the rising of the sun.

The interior of an Algerian harem, with gorgeously clothed occupants. Painted in 1834.

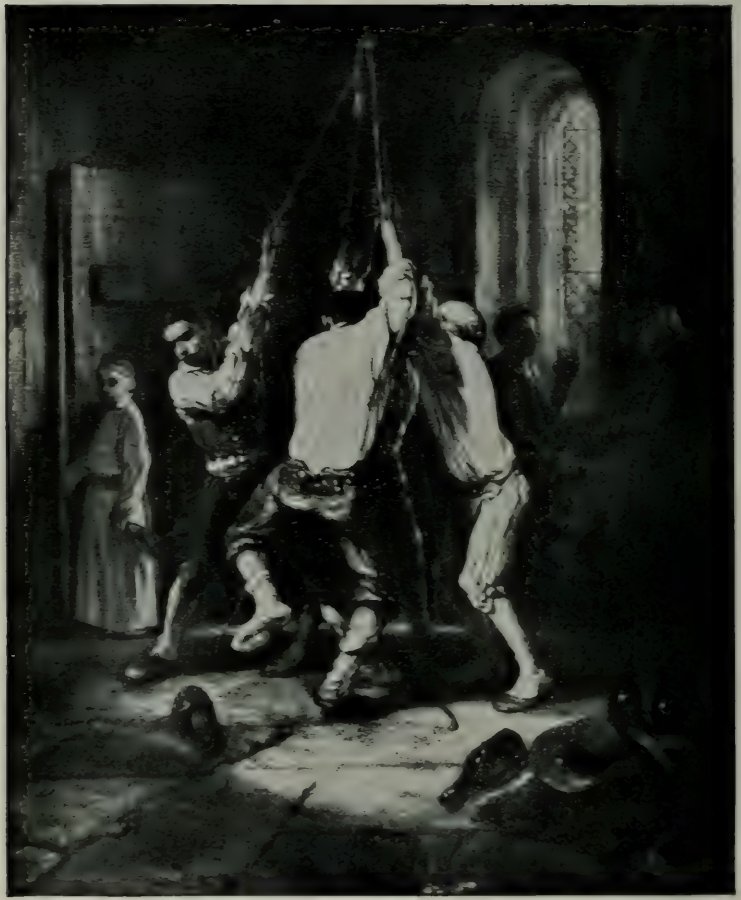
THE GIPSY GIRL. FRANZ HALS.

Painted in but a few hours, this work is an excellent example of the artist's more dashing method. It is full of light and spirit.

The young Princess, who afterwards became Queen of France, is here shown at the age of twelve. The portrait was purchased for 5,000 francs in 1863.

Fromentin yielded to the spell of the East when he was twenty-two years of age, and his works almost without exception represent Oriental or North African scenes. He lived from 1820 to 1876.

The streamer carried by three angels on the right bears the inscription "In principio dilexit eam." The picture was purchased in 1818 for 6,000 francs.



Decamps' early career among the peasantry of Picardy influenced him all his life. When he became a painter he found most of his subjects in rural life and scenes.

For this portrait, executed in 1635, Vandyck received £100. When the Thiers collection was sold, Mme. du Barry persuaded Louis XV. to purchase it for her on the ground that her family was related to the Stuarts. She sold it again to the King in 1775 at a greatly enhanced price.

This and ten other works by Troyon were acquired in the Thomy-Thiéry collection in 1903. It is one of the best examples of the artist's combined animal and landscape pictures.

THE RAFT OF THE "MEDUSA." J. L. A. T. GÉRICAULT.

The "Medusa," a frigate bound to Senegal, was wrecked on July 2, 1816. Fifty-nine of its complement of 400 took refuge on a raft, on which they drifted for twelve days. Hunger, thirst, and despair led to dreadful scenes, and only fifteen survivors were left to be rescued by the "Argus."

SPRINGTIME. C. F. DAUBIGNY.

Born in 1817, Daubigny ranks as one of the foremost landscape painters of France. No fewer than sixteen of his works are in this Gallery. "Springtime" was painted in 1857.

THE MARRIAGE AT CANA. PAUL VERONESE.

This picture is specially curious in that celebrities of the artist's day are introduced in the scene. In the foreground a negro holds out a cup to the Marquis of Avalos, near whom is Eleanor of Austria, Queen of France. Francis I. and Mary of England are here, and in the corner Charles V. Among the musicians Veronese himself plays a viol, Titian holds a 'cello, and Bassano plays the flute.

THE DALE. J. B. C. COROT.

The greatest of the Barbizon school of painters, Corot stands also as one of the chief poet landscapists of the world. "I dream my picture," he once said; "later I shall paint my dream." It is the best comment that can ever be made on his methods and achievements.

In this curious representation of the hill of the gods, Venus listens to the farewell words of Mars; on the left Cupid blows a dart at Vulcan, who threatens him from his forge. In the centre the Muses dance to the lyre of Apollo, and on the right Mercury stands with Pegasus.

JOAN OF ARC AT THE CORONATION OF CHARLES VII. AT RHEIMS.
J. A. D. INGRES.

With her victorious banner in her right hand and her left on the altar, the "Maid of Orleans" stands with uplifted eyes as if calling upon God to witness the completion of her work. This picture was painted in 1854.

Another of Boucher's "pretty" pastoral subjects. The art of the middle of the eighteenth century is distinctly reflective of the artificiality and triviality of the period which preceded the upheaval of the Revolution.

Coypel was appointed King's painter in 1716. This representation of the classic myth is characteristic of the work which justified the appointment.

Probably the finest of this painter's works. It was acquired for the Louvre in 1901.

MORNING. C. F. DAUBIGNY.

A quiet, peaceful scene such as was specially loved by this painter. The smooth-flowing river and its woody banks form a typical composition from his brush.

This great work was bought for a little over £130 by a French dealer at the sale ordered by Cromwell of the collection of King Charles I. It was given up to Louis XIV. for a similar sum.

THE BRIDGE AND CASTLE OF ST. ANGELO, ROME. C. J. VERNET.

Probably painted during Vernet's residence in Italy, 1732-1753.

THE GLEANERS. J. F. MILLET.

Next to "The Angelus," this is the best-known work of the great painter of the peasants. Not until Millet worked was the pathos of poverty presented through the medium of art. As he was the first to associate beauty with the squalid life of the poor, so he has never

The French critic, Charles Blanc, considers this figure the supreme effort of the French school of painting. It was executed in 1856.

AN EXECUTION WITHOUT TRIAL UNDER THE MOORS, GRANADA. A. G. H. REGNAULT.

Ghastly in its realism of horror, this work is, nevertheless, a characteristic example of the skill of its painter. It was painted at Granada in 1870, and one of the courts of the Alhambra forms the background of the scene.

MADAME VIGÉE LE BRUN AND HER DAUGHTER. By Herself.

Marie Louise Elizabeth Vigée was born in Paris in 1755. She began to paint portraits when she was fifteen, and when she was twenty-four executed the first of her twenty-five portraits of Marie Antoinette. She married the painter and picture-dealer Le Brun in 1776, and died in 1842.

POPE PIUS VII. J. L. DAVID.

This Pontiff held office from 1800-1823. The portrait was painted in Paris in 1805, on the occasion of the Pope's visit to perform Napoleon's Coronation ceremony.

An attempt to visualise a scene of debauchery such as was common in Rome during the latter years of the Empire. The picture is full of incident. A statue of Germanicus occupies the centre of the background.

DIANA, WITH A COMPANION, AFTER THE BATH. F. BOUCHER.

Painted in 1742, and purchased by the State in 1852 for 3 200 francs.

OXEN GOING TO WORK: MORNING.

O. TROYON.

On a large expanse of pasture-land over which the morning mists are still hovering, the ploughman is collecting the oxen for their day's work. This is one of the finest of Troyon's works.

One of a set of four pictures of the Seasons exhibited at the Salon of 1738.

£500 was paid for this picture when it was bought for the Luxembourg shortly after Millet's death. Gréville was one of the villages from which the artist drew many of his subjects.

The Princes Edward and Richard are shown in the room in the Tower in which they were murdered in 1473. The approach of the assassins has aroused the little dog, and disturbed the Princes in their reading.

A group made up of the Virgin and Child, St. Catharine of Alexandria, and St. Sebastian. It was painted in 1519, and receives special mention in Vasari's "Life" of the artist.

Painted about 1652, this portrait represents the artist's servant—and mistress in her younger days.

Queen Elizabeth was seized with her mortal illness towards the end of March, 1603. Imperious to the last, she refused all medicine and to go to bed: she sat on cushions, and with her finger pressed to her mouth, remained silent until her death, which occurred on the 24th of March.

MME. MOLÉ RAYMOND ("THE LADY WITH A MUFF"). MME. VIGÉE LE BRUN.

A charming example of the artist's skill as a portraitist. Known as "The Lady with a Muff," the portrait is that of a leading member of the Comédie-Française.

THE WILLOW PLANTATION. J. B. C. COROT.

Such a scene as this was a delight to Corot; the placid pool, with its reflections of sky and trees, and its suggestion of quietude and peacefulness, inspired him to his best work.

On the left is the Prince of Wales (afterwards Charles II.), in the centre the Duke of York (afterwards James II.), and on the right Princess Mary, who married William of Orange. This is the sketch for the picture in the possession of H.M. the King.

The fourth wife of Henry VIII. This is the portrait commissioned by the King when the arrangements for the marriage were under consideration. It was painted in 1539, and is on vellum, mounted on canvas.

The son of parents who were both distinguished artists, Jean Marc Nattier was born in 1685. This portrait of an unknown lady is one of six works from his brush in the Louvre.

THE MUSIC LESSON. N. LANCRET.

One of two panels executed for the Palace of Fontainebleau. Lancret was one of the most distinguished followers of Watteau, with whom he was on intimate terms until two of his works were ascribed to the more distinguished artist. The rupture of the friendliness between the two painters was never healed.

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JUAN PRIM. A. G. H. REGNAULT.

This portrait of the distinguished Spanish soldier was painted in Madrid in 1868–9. The General himself was so dissatisfied with it—"I look as though I had not washed my face," he said—that Regnault kept the picture and asked Prim "to forget his portrait as if it were a dream." It was purchased for the Luxembourg in 1869.

This character from the Italian pantomime was a favourite with Watteau. Others are seen in the background; to the right are Mezzetin and Colombine.

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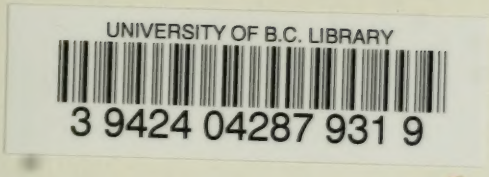
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